

Music of America

The Cleveland Chamber Collective

In Partnership with

Inlet Dance Theatre

Cain Park Amphitheater

August 29, 2021

8 pm

Trio per Uno

Movement 1

[Nebojsa Jovan Zivkovic](#)

Bruce Golden, Dylan Moffitt, Liam Smith
Percussion

Lend/Lease

Mary Kay Fink, piccolo, Dylan Moffitt, percussion

[David Lang](#)

String Quartet (RAGAMALA)

1. Fantasie (Bihag)
2. Scherzo (Malkauns)
3. Recitative (Basant)
4. Rondo (Jōg)

[Reena Esmail](#)

Kim Gomez, Emma Shook, violins
Lisa Boyko, viola, Linda Atherton, cello

---Intermission---

Caliban Ascendant

Presented in partnership with Inlet Dance Theatre

Music by Ty Alan Emerson

Choreography by Bill Wade in collaboration with Dominic Moore-Dunson, Kevin Parker, Emily Stonecipher, Katie Wilber, and this current cast

Based on a story developed by Joshua Legg and Ty Alan Emerson

Dancers

Drake Dombroski (Prospero), Mason Alexander and Stephanie Ruth Roston (Ariel)
Sabrina Lindhout and Josh Schaeffer (Caliban)
Anna Rhodes (understudy)

Musicians

Mary Kay Fink, flute, Kim Gomez, violin, Lisa Boyko, viola, Linda Atherton, cello
Nicholas Underhill, piano, Bruce Golden and Dylan Moffitt, percussion
Ty Alan Emerson, conductor

PROGRAM NOTES

Trio per Uno

Trio Per Uno by Nebojsa Jovan Zivkovic consists of three movements. The edge-movements have some similarities in manner and appears as if they would represent a perfection of wildness in an archaic ritual cult. The second movement has its own special lyric and contemplative mood. The opening requires a bass drum (lying flat) played with timbale sticks by all three players. In addition to that sound, a pair of bongos and china-gongs are used by each player. *Trio Per Uno* is recorded on Zivkovic's CD "The Castle of the Mad King". Today's performance features only the first movement.

Lend/Lease

The United Kingdom was actively engaged in World War II for two years before the United States became involved. During those two years many Americans wanted to help the war effort, but our country was officially neutral. 'lend/lease' was a programme created as a dodge round that supposed neutrality.

The USA would funnel arms to the UK forces, technically as weapons purchased on credit but really as gifts, as an advance payment on its eventual entry into the war. When Andrew Burke asked if I would contribute a piece to the London Sinfonietta's birthday celebration I remembered the history of co-operation between our two countries, and, in the spirit of international brotherhood, I said yes. Happy Birthday, London Sinfonietta!
—David Lang

String Quartet (RAGAMALA)

During the year I spent in India, I began to notice a beautiful thing that would happen at concerts. When the artist would announce the raag to be sung or played that evening, immediately, and almost subconsciously, many of the cognoscenti in the audience would begin humming the characteristic phrases or 'pakads' of that raag quietly to themselves, intoning with the drone that was already sounding on stage. It had a magical feeling – as if that raag was present in the air, and tiny wisps of it were already starting to precipitate into the audible world in anticipation of the performance. It felt like a connection between the audience and the performer, as they prepared themselves to enjoy what was to come. Each movement of this quartet opens in exactly the same way, and it is inspired by those quiet intonations.

After the opening phrases, each movement diverges into its own distinct character. The first movement is a *Fantasia* inspired by the beautiful raag *Bihag* which layers phrases over one another to create large shapes separated by the silence of pure drones. The second movement is a vivacious and rhythmic setting of a *Malkauns taan*, which to the western ear, always seems to be pulling to a dominant rather than a tonic. The third movement is in the contemplative *Basant* – a raag that signifies the season of spring in Hindustani music. And the fourth movement is in the complex and multi-faceted *Jog*, a simple raag which seems to contain western notions of both 'major' and 'minor' within it.

In Hindustani music, the elaboration of a single raag can often take an hour. I didn't mean for this piece to exhaust these raags, but rather provide little snapshots of particular features and characters of each raag that I find beautiful and special about each one.

—Reena Esmail

Caliban Ascendant

A story of the Indigenous People from the island in Shakespeare's *The Tempest*

Movement 1. Prospero on the Beach. We are introduced to the characters, Prospero, Caliban and Ariel. We witness Prospero's dominance of the Islanders and the beginnings of the famous storm.

Movement 2. Ariel. This is a flashback where we witness the peace and beauty of the life of the Islanders before Prospero's arrival.

Movement 3. Caliban. A character study of Caliban where we see their anguish and finally their determination to be free.

Movement 4. Prospero Exiled. The final confrontation between Prospero and the Islanders.

In this production the characters Ariel and Caliban are each made up of both a male and female dancer. The male in each partnership represents culture whereas the female in each partnership represents identity

In brief, this work was initially conceived by my friend Joshua Legg and I as a way to tell the story of colonialism imbedded in Shakespeare's *The Tempest*. It took several years to complete the score, and was supported by commissions from ASSEM3LY, and the Ohio Music Teachers Association. The individual movements have been performed, some in very different instrumentations, by various performers. Prior to COVID the Chamber Collective and Inlet were formally introduced, and a project was imagined, facilitated by Heights Library. Our initial plans for the premiere came apart as the lockdown orders came in and then a great uncertainty lay over the project. As we started to emerge, our groups reached out to Cain Park and here we are! There are so many people to thank for all their work and support: Inlet Dance especially Bill and Libby, Cain Park especially Erin and Lindsay for organizing the show, today's tech crew, Videographer Mark Dumm, our partners OAC, CAC, BLF, Erin Mac for her continued support and website expertise, THE BAND for their hard work and support, and rewrites, my friends and family, here and gone, who helped point me to this moment.

As part of the process with Inlet, I created a synopsis in the style of a Children's story. That is available at the end of today's program notes. Some things have changed, but you might find it interesting.

—TAE

PERSONNEL

The Cleveland Chamber Collective

Mary Kay Fink joined The Cleveland Orchestra as piccoloist in 1990 and has appeared as a soloist with the orchestra on numerous occasions. Formerly a member of the New Jersey Symphony, she has also performed with the New York Philharmonic, the Minnesota Orchestra, the Nashville Symphony, and the Milwaukee Symphony. She is also active as a chamber musician, soloist and educator, giving flute and piccolo master classes at colleges and universities throughout the United States. In 1986, Fink won first prize in the National Flute Association Young Artist Competition and has served on the board of the National Flute Association. She has performed with the Saito Kinen Festival Orchestra in Japan, coached at the New World Symphony, and has performed/taught at the Kent-Blossom Music and Colorado College Music Festivals. She has been on the faculty at the University of Wisconsin-Madison, Baldwin-Wallace College, and is currently head of the flute department at the Cleveland Institute of Music. She holds degrees from Oberlin and Juilliard; her former teachers include Robert Dick, Paula Robison, Robert Willoughby, and Julius Baker.

Kim Gomez has been a member of The Cleveland Orchestra since 1990. A native of Louisville, Kentucky, Ms. Gomez grew up in a musical family; she studied at the Peabody Conservatory, then earned a Bachelor of Music degree and an Artist Diploma from the Cleveland Institute of Music, where she was a concerto competition winner. Her teachers have included David Cerone, Josef Gingold, Daniel Heifetz, Virginia Schneider, David Updegraff, Donald Weilerstein, and Mimi Zweig. Ms. Gomez has appeared on three occasions as a soloist with the Louisville Symphony Orchestra and has made solo appearances with the Berlin Symphony Orchestra and the Cleveland Institute of Music Orchestra. Kim and her husband James have six children.

Lisa Boyko joined The Cleveland Orchestra in 1991, after serving as a member of the New Orleans Symphony, Toronto Symphony, and the Minnesota Orchestra. Born in Cleveland and raised in Tucson, Arizona, Ms. Boyko studied for two years in Vienna at the Musikgymnasium and the Hochschule für Musik. In 1985, she received a bachelor of music degree from the Cleveland Institute of Music (CIM), where she was a student of Robert Vernon.

Ms. Boyko has appeared as alumni soloist with the Cleveland Institute of Music Chamber Orchestra in the Cleveland premiere of Darius Milhaud's *Concertino d'été* and continues to perform regularly in solo recitals and chamber music concerts. She is a founding member of the Cleveland Chamber Collective, which since 1992 has had the mission of bringing both new music and neglected works of the past to the public.

Ms. Boyko is a faculty member at CIM and Case Western Reserve University and has taught at the Encore School for Strings and the Masterworks Festival. She is active in local organizations that support and promote music and arts education, including the CIM Alumni Association, the Ohio Viola Society, and Inlet Dance Theatre. In her spare time, she is an avid traveler who also enjoys gardening, reading, and languages.

Linda Atherton, cellist, is a graduate of Boston University, where she studied with Leslie Parnas. After graduating, Linda moved to Indianapolis where she became a founding member of the Lockerbie String Quartet and was also a substitute with the Indianapolis Symphony. Upon moving to Cleveland, she played with the Canton Symphony for several years, as well as with the Ohio Chamber Orchestra, the Cleveland Ballet Orchestra, and the Cleveland Opera Orchestra.

Linda has been soloist with the Cleveland Chamber Symphony, Ohio Ballet, Trinity Chamber Orchestra, Euclid Symphony, and BlueWater Chamber Orchestra. She was a participant in the Blue Hill Kneisel Hall and Taos chamber music festivals, and is currently very active in the Cleveland chamber music scene as a member of ART Trio and the Cleveland Chamber Collective. Linda is a member of the Cleveland Pops Orchestra, Blue Water Chamber Orchestra, Trinity Chamber Orchestra and plays for many musicals including the Broadway Series at Playhouse Square.

Pianist/Composer **Nicholas Underhill** holds a Master of Music Degree in Piano from the New England Conservatory of Music. His teachers include Monica Jakuc, Konrad Wolff, Katja Andy, Edmund Battersby and Russell Sherman. He has performed solo recitals in Carnegie Recital Hall, Merkin Concert Hall and in Chicago on the Dame Myra Hess concert series. He is currently the pianist for the Cleveland Chamber Collective, of which he is a founding member, and the No Exit New Music Ensemble. He has performed concertos with the Cleveland Chamber Symphony, the Ohio Chamber Orchestra, the Lakeside Symphony and the San Jose Symphony Orchestra. Underhill has received critical acclaim from Donald Rosenberg for his solo piano album, "Light and Sirius", as well as from Bernard Holland, for his Piano Trio #1.

He has taught piano at Hiram College, Mt. Union College and Willoughby school of Fine arts, as well as numerous schools in Boston and New York City. From 2006 to 2016 he taught composition and other music courses at Cleveland State University. Underhill studied composition at Hampshire College, Amherst College, and the New England Conservatory of Music. As a composer he has been commissioned by the Cleveland Orchestra, the Gramercy Trio, and various members of the Cleveland Orchestra. He currently teaches privately and lives in Cleveland with his wife, Mary Kay Fink of the Cleveland Orchestra.

Dylan Moffitt, is often recognized for his versatility as a percussionist in the classical and world music genres. In 2009, Moffitt appeared as a soloist with The Cleveland Orchestra alongside renowned artists Alisa Weilerstein and Jamey Haddad in performances of Golijov's, Azul for cello and orchestra. He currently serves as principal percussionist and frequent soloist with the Firelands Symphony where in 2013, founded his "Drumming with Dylan" educational outreach program. The program has since been recognized by the Cleveland Orchestra and was featured in the orchestra's "At Home" residency this past summer season. Dylan performs regularly with the Wheeling Symphony, Pittsburgh Opera, Ohio Valley Symphony, Blossom Festival Band, Apollos Fire, the Cleveland Chamber Collective and has in past years appeared with the Cleveland Orchestra. Dylan specializes in various styles of world music, Brazilian percussion in particular. Following multiple trips to Brazil, Dylan began directing the Cleveland-based samba school, Samba Joia. In 2013, Moffitt joined the percussion faculty of the Oberlin College Conservatory of Music and has since joined the percussion faculty at Cuyahoga Community College. Dylan attended the Cleveland Institute of music for both his undergraduate and Master degrees. His principal teachers include Richard Weiner, Paul Yancich and Jamey Haddad.

Ty Alan Emerson has been presenting music in Cleveland since 2000. Following two terms as president of the Cleveland Composers' Guild, he is currently Director for the Cleveland Chamber Collective. He has been commissioned by the Collective, No Exit, and ASSEMBLY, with other notable performances by Zeitgeist, Quorum, Gary Louie, and The Peabody Wind Ensemble. His work has been featured at music festivals from Bowling Green, OH to Huddersfield, England. In addition to his work for the concert hall, Emerson has composed and arranged works for the stage including several shows with The Musical Theater Project in Cleveland, and a season with the Texas Shakespeare Festival. Notable awards include: MTNA/OMTA Composer of the Year, two

Individual Excellence Awards from the Ohio Arts Council, and the ASCAP Morton Gould Award. Most recently his *Prospero on the Beach* was featured on a CD by ASSEM3LY, and is available through Albany Records.

SPECIAL GUESTS

Bruce Golden is a graduate of the Cleveland Institute of Music where he received his Bachelor and Master of Music degrees in Percussion Performance. His principal teachers include Richard Weiner and Cloyd Duff. Bruce served as Principal Percussionist with the Toledo Symphony from 1984-2005 and has performed with the Toledo Opera and Toledo Ballet companies. He has also performed with the Colorado Music Festival as well as the Cleveland Orchestra, Colorado Symphony, Nashua Symphony, and Indian Hill Symphony. Bruce is currently a member of the Cleveland Pops Orchestra. He has served on the faculty of University of Toledo and is currently on the faculty at Cleveland State University.

Emma Shook, violin, holds the Dr. Jeanette Grasselli Brown and Dr. Glenn R. Brown Chair in The Cleveland Orchestra second violin section, which she joined in 2001. Previously, she was a member of the Chicago Lyric Opera and Santa Fe Opera orchestras for six years. Ms. Shook received her Bachelor's and Master's degrees from the Juilliard School, where she was a scholarship student of Dorothy DeLay and Hyo Kang. At Juilliard she co-founded a conductorless chamber orchestra, and in the 1992 won the Peter Mennin prize for leadership and achievement in music. Ms. Shook has given many chamber music concerts in the United States and abroad. She continues to perform chamber music and solo concerts regularly, and has branched out into contemporary classical music, Hungarian folk music, and blues. She lives in University Heights and enjoys gardening, food, nature, and animals of all kinds.

Percussionist and composer **Liam Smith** has worked extensively in the worlds of contemporary, folkloric, and orchestral music. He has performed throughout the United States, Europe, and South America, and has premiered works by composers James Wood, Vijay Ayer, Tom Lopez, and Riona Ryan. As an in-demand composer and dance accompanist, Smith has composed for several dance and theatrical projects across the country, and for musical collectives such as The Zeitgeist New Music Ensemble, and Riona and the Ryans, the latter of which he is a founding member. Here in Cleveland, Smith performs with Da Land Brass Band, Marija Temo, Samba Joia, and has performed with a diverse range of artists from Gil Shaham to Natchito Herrera to Weezer. Smith studied at the Oberlin Conservatory of music with Jamey Haddad, Michael Rosen, and Aurie Hsu.

INLET DANCE THEATRE

Inlet Dance Theatre is one of the region's most exciting professional contemporary dance companies. Founded in 2001 by Founder and Executive/Artistic Director Bill Wade, Inlet embodies his longstanding belief that dance viewing, training, and performing experiences may serve as tools to bring about personal growth and development. Inlet's collaborative artistic staff build the company's solid reputation for uplifting individuals and engaging new audiences via performances and education programming.

During Inlet's 20-year history, we have transformed from a small dance company with local impact into a celebrated organization that impacts people on an international level. Our core strengths reside equally in performance and education. Whether we're performing at local venues or conducting regional residencies or international exchanges, Inlet continues to inspire, educate, and innovate – all with the vision that dance can further people.

For more info, visit www.inletdance.org

Bill Wade, Founder and Executive/Artistic Director, Inlet Dance Theatre

Bill Wade is the Founder and Executive Artistic Director of Inlet Dance Theatre. Inlet is an outgrowth of Bill's previous eleven years as an Artist in Residence at Cleveland School of the Arts, where he founded the YARD (Youth At Risk Dancing), a nationally recognized and awarded after school program. Since its inception in 2001, Inlet, under Wade's leadership, has earned an international reputation for artistic and education programming excellence. He is a nationally sought-after choreographer and dance educator whose choreography was recently enthusiastically received at Jacob's Pillow's Inside/Out Series and his men's focused work has been presented twice in Seattle's "Men in Dance". He was commissioned to create an evening length work, "Among the Darkest Shadows", focusing on human trafficking (Wharton Center for the Arts, E Lansing, MI) in collaboration with renowned LA playwright José Cruz Gonzales that toured to Des Moines Performing Arts. Additionally, Bill was commissioned by Playhouse Square to create an evening length work based on the New York Times best-selling children's book by Kobi Yamada, "What Do You Do With An Idea?" This work premiered at Playhouse Square in March 2018 and conducted a national tour in Spring 2020, which unfortunately was cut in half in March 2020 due to the pandemic. Wade was chosen by the Ohio Arts Council's International Artist Exchange Program and conducted three exchanges with artists from Easter Island; Inlet was the first American modern dance company to perform on the island. In 1998, he received the Coming Up Taller Award at the White House (Washington DC) from the National Endowment for the Arts and the President's Committee on the Arts and Humanities. He was awarded the Cleveland Arts Prize (2012) and an award for Outstanding Contributions to the Advancement of the Dance Art Form from OhioDance (2013).

Mason Alexander, Apprentice

Mason Alexander is from Cleveland, Ohio. He began his dance training at Cleveland City Dance under the direction of Courtney Laves-Mearini and Mark Otloski, joining the studio's company during his final two years there in 2012 and 2013. Mason then continued his pre-professional training with Ana Lobe at the Ana Lobe Ballet Academy, performing feature roles in The Nutcracker and in studio repertoire, and participating in the All Ohio Dance Festival in 2014 and 2015. He has attended summers away at Pittsburgh Ballet Theatre, Miami City Ballet, and Cincinnati Ballet, receiving an artistic scholarship to Cincinnati's Summer program in 2015. After graduating from high school in 2017, Mason trained with Verb Ballets under Richard Dickinson before shifting his career focus from ballet to modern after being introduced to Inlet. He joined the Inlet Trainee & Apprentice Program for the 2018/2019 year and has continued training with them since. This is his third season with Inlet.

Sabrina Lindhout, Company Member

Sabrina is originally from Mansfield, Ohio and began her dance journey with ballet at the age of 4. After graduating high school, she moved to Cleveland to dance with Verb Ballets, where Sabrina was given the opportunity to perform multiple pieces by notable choreographers such as Antonio Brown and Heinz Poll. Sabrina then began training with Inlet Dance Theatre for their 2018-19 season. Outside of Inlet, Sabrina teaches at various dance studios and works in arts administration. Sabrina would like to thank her parents and sister for all of their love and support.

Drake Dombroski, Trainee

Drake is originally from Dothan, Alabama. He graduated from Troy University in Alabama with a BFA in Dance. Drake performed in musicals throughout high school and has had several years of training in ballet, contemporary, and other urban styles of movement such as breaking and animation. He spent the summer of 2018 and 2019 with Inlet Dance Theatre participating in the Summer Dance Intensive. After graduation, Drake joined Inlet's Trainee & Apprentice Program

for the 2020-2021 season.

Stephanie Ruth Roston, Company Member

Stephanie Ruth Roston is a Columbia, Missouri native who began dancing at the age of 13 through local youth musical theater. She later studied at the School of Missouri Contemporary Ballet and graduated from Belhaven University in Jackson, Mississippi in 2018. Stephanie has performed internationally throughout the United States, Japan, Malaysia, Exuma, and Vietnam. Roston was promoted to company member in 2019 and is now thrilled to continue growing as a dance artist and video editor.

Josh Schaeffer, Apprentice

Josh Schaeffer began dancing later than most but has pursued it wholeheartedly. The majority of his training has been with Belhaven University, from which he graduated with a BFA in Dance. At Belhaven, he received professional training from teachers such as Ravenna Tucker Wagnon, Laura Morton, Caleb Mitchell, David Keary, and many others. He also had the opportunity to be featured in works which were chosen to be adjudicated at the American College Dance Association and the Alabama Dance Festival. This will be Schaeffer's second season with Inlet Dance Theatre as an Apprentice, and he is thrilled to be a part of their 2020/21 season!

Anna Rhodes, Company B Member

Anna is a Holland, Michigan native who found her love for dance at age 4. She graduated from Belhaven University with a BFA in Dance. Anna is greatly interested in the intersection of the mind and body and how dancing provides a pathway for a better relationship between the two. She is currently working towards her Masters in Social Work at Cleveland State University. As a part of her continued education, she works with University Hospitals at their Seidman Cancer Clinic. She is honored to be a Company Member with Inlet Dance Theatre, and looks forward to being a part of Inlet's mission to further people through dance.

Special Thanks to our Foundation Sponsors!!



Caliban Ascendant

As a children's story

Prospero on the Beach

Once upon a time there was a tall, commanding man that thought he was better than anyone else. He came from the best family, went to the best schools, had the most money, and thought himself, very, very smart. There were others who thought he was not so great and they found a way to get rid of this man, and sent him far, far away.

But look, there he is on a beautiful beach. Fanning himself. He looks different now, still smug, but adorned with strange and beautiful clothes and jewels. He looks around at the beautiful island, and knows he is the best man on the island. He came here and, because he is so smart, convinced all the people who lived there, that he was a very powerful wizard, capable of amazing feats of strength and magic. In truth, his real power was his cunning and lying.

So, there he is, on the beach, king of his own private island. In the distance he sees a ship. Those are the people who had sent him away. And now he is angry, remembering how wonderful his life was before he was sent away. He wishes a storm would come and smash the ship! He doesn't have any power to command the waves, but his "subjects" know the secrets of the island and can summon storms.

Here comes one now. Their name is Caliban, and they are angry. They hate the man, hate what he has done to the island, hate what he has done to his friends and family. Every time Caliban tries to speak, they yell, or say very bad words. Every time they try to move, they are sore or hurting from all the work the man makes them do. Caliban would really like to show the man what they can do, but they are tired and sore. The man knows how to keep Caliban in line. He beats Caliban. Yells at Caliban. Picks on Caliban. Calls them names. That is how to control Caliban.

There is a sweet smell on the air and here comes Ariel. They are light and wispy, and full of magic, but deeply sad. They feel bad for their friend Caliban and the rest of their friends on the island. They try to help their friend. One of the wonderful things Ariel can do is help people feel better. They love to dance and fly, and are incredibly graceful. Caliban is so impressed and feels so much better that they try to join them.

But the Man has other plans, and starts to interrupt Ariel, and get everyone's attention. He needs his "subjects" to build him a storm, and he starts to bully people, grabbing them by the arms, snatching jewels from them, and waving his hands, in magical gestures they are to use. Caliban hates the man and tries to stand up for their friends. But no amount of spitting and swearing will stop the man who takes back control.

Can you see Ariel and her friends trying to work their magic? Such hard work! Caliban is crying for their friends. After a while they joins their friends, as best they can. Nobody wants to build the storm, but they are all too afraid of the man to go against his wishes. The Islanders start to move together, into a close circle, gathering their energy, preparing for the final magic gesture. With a sudden rush of wind, the Islanders explode in various directions, releasing their immense power into the air. Everyone falls down with the weight of the work.

Now look. The man is the first to sit up, looking into the sea, looking for his storm. Ariel, Caliban and their friends respond to the sound of the waves, rolling and rocking. Feeling the air bristle and expecting storm, they all seek shelter. Except the man. He stands there, on "his" beach, waiting for "his" storm, to hurt his enemies.

Ariel

Imagine a day on the beach, long before the evil man arrived, and see the sun rise on a beautiful day. The Islanders are found lounging in the sun. Ariel, stretching, basks in the sun. They love to dance and coast on the breeze. Their joy is infectious. They continue to dance and others follow suit. They enjoy playing together, and one friend takes center stage briefly, letting everyone know it is OK, they are safe.

With gentle energy, simple and safe, the friends begin to engage in more energetic play. There is an easiness about them. Carefree. Their gestures are fluid, but imbued with power. If you look closely, you can see color and light coming from their movements. Magic is just their way of life, and they are surrounded by beauty. After a while, Ariel comes to the foreground, leading their play. The friends adore Ariel, their beauty and infectious joy.

They have enjoyed the sun and the beauty of the beach, and now they are feeling tired. Slowly they return to their resting places. Ariel, keeps an eye on everyone, making sure they are safe, before they settle down to rest.

Caliban

The night is cold and dark. No stars. No Moon. The only sound is Caliban's cursing. Oh, the things he says! Clearly, he has been listening to all the awful things the man has been saying. Sometimes the sounds are like spitting, sometimes the words have such hate they sound like evil magic.

You can tell how tired Caliban is. The way they walk looks so painful. It's not just that they are beaten, it is also because they are kept away from their friends. They miss them, so. When they think of Ariel, they can almost stand up. When they imagine the play and flying, they can almost smile. Caliban remembers what it is like to be whole again. But then they think about the man, and how mean he is, how he makes Caliban do bad things. As they remember the magic they wielded, they try it out. Maybe they can use it to free themselves?

Just thinking about the man, Caliban gets angry. He starts talking outloud, reciting all the things they hate, all the things they wish for. If they could just stand up to the man. They remember Ariel, is that them playing?

Something magical starts to happen. Caliban imagines being whole again, imagines being free. Their legs and arms seem to unfreeze. The words and gestures they makes resemble Ariel's good magic. Now, they are sure. Now they are ready.

But wait, is that the man? Look at all Caliban's friends on the ground, cowering. Caliban is ready. Now.

Prospero Exiled

There he is. Flicking his fan. He is very pleased with himself. And now here come the Islanders, those he considers his "subjects." They are all around him, cowering. But are they really. He starts to feel a little uncomfortable. Something is different.

Aha! There's Caliban. The man notices how tall they are, and strong looking, too. Caliban is talking to their friends about this transformation. They respond with the beginnings of angry

magical gestures. Now they are getting a little more inspired. And suddenly, there is Ariel. Surely, they will talk reason to Caliban, or so the man thinks. It doesn't look like reason.

The man breaks in, and demands the Islanders get back to work. Nobody seems interested in doing what he says anymore. There is something brewing, like the storm. A swelling magic. Those gestures that the man coerced from his subjects before, are now being trained on him. They are becoming more excited, more forceful. But he will show them how much better he is, and beat them back. They don't seem to be backing down. Some snatch back some of the jewelry the man stole from them. They poke and jab and start to scare the man.

There he is, Caliban, right in front. All their friends, and Ariel too, are there behind him! Caliban lets out a terrifying scream. Still chaotic, but becoming more organized. Now everyone is united, and they work their war magic.

Caliban, Ariel and everyone working together. They encourage the magic with angry gestures, and the spell swells. They descend upon the man, conquering their own fear, until finally everyone falls away, exhausted. The man seemingly vaporized. And all around where he was last, are the remnants of the things he stole from the Island. Jewels, garments, and magic items.

Slowly the Islanders realize they are free. They can move with the grace of their former selves. They can become whole again. Maybe not just the way they were. They are different, but once more beautiful. Together they will rebuild their home. And there is Caliban and Ariel, and all the others. Lifted up by the gentle breeze of their paradise. Breathing the scented air of peace.